NATHAN MILSTEIN

The Complete Deutsche Grammophon Recordings

The Violin Masters

PYOTR ILYICH TCHAIKOVSKY (1840–1893)

Concerto for Violin and Orchestra in D major *op. 35*

1	I Allegro moderato	17:02
2	II Canzonetta. Andante	6:14
3	III Finale. Allegro vivacissimo	8:57

FELIX MENDELSSOHN (1809–1847)

Concerto for Violin and Orchestra in E minor *op. 64*

4	I Allegro molto appassionato	11:29
5	II Andante	7:49
6	III Allegro non troppo – Allegro molto vivace	6:26

NATHAN MILSTEIN *violin*
Wiener Philharmoniker
CLAUDIO ABBADO

ADD · RECORDINGS: VIENNA, MUSIKVEREIN, GROSSER SAAL, 9/1972 [1–3], 3/1973 [4–6]
PRODUCER AND RECORDING SUPERVISOR: RAINER BROCK
RECORDING ENGINEER (TONMEISTER): GÜNTER HERMANNS
℗ 1973 DEUTSCHE GRAMMOPHON GMBH, BERLIN

JOHANNES BRAHMS (1833–1897)

Concerto for Violin and Orchstra in D major *op. 77*

7	I Allegro non troppo CADENZA: NATHAN MILSTEIN	21:04
8	II Adagio	9:01
9	III Allegro giocoso, ma non troppo vivace – Poco più presto	8:08

NATHAN MILSTEIN *violin*
Wiener Philharmoniker
EUGEN JOCHUM

ADD · RECORDING: VIENNA, KONZERTHAUS, GROSSER SAAL, 12/1974
PRODUCER AND RECORDING SUPERVISOR: GÜNTHER BREEST
RECORDING ENGINEER (TONMEISTER): GÜNTER HERMANNS
℗ 1975 DEUTSCHE GRAMMOPHON GMBH, BERLIN

JOHANN SEBASTIAN BACH (1685–1750)

Sonatas and Partitas for Solo Violin BWV 1001–1006

Sonata No. 1 for Solo Violin in G minor BWV 1001

10	I Adagio	3:56
11	II Fuga. Allegro	5:01
12	III Siciliana	3:11
13	IV Presto	2:33

Partita No. 1 for Solo Violin in B minor BWV 1002

14	I Allemanda	4:06
15	II Double	2:13
16	III Courante	2:35
17	IV Double. Presto	2:47
18	V Sarabande	2:10
19	VI Double	1:26
20	VII Tempo di Borea	2:02
21	VIII Double	1:55

Sonata No. 2 for Solo Violin in A minor BWV 1003

22	I Grave	4:01
23	II Fuga	7:22
24	III Andante	4:35
25	IV Allegro	6:09

Partita No. 2 for Solo Violin in D minor BWV 1004

26	I Allemande	4:05
27	II Courante	3:33
28	III Sarabande	4:01
29	IV Gigue	4:13
30	V Chaconne	13:56

Sonata No. 3 for Solo Violin in C major BWV 1005

31	I Adagio	4:22
32	II Fuga	9:46
33	III Largo	3:15
34	IV Allegro assai	3:33

Partita No. 3 for Solo Violin in E major BWV 1006

35	I Preludio	3:36
36	II Loure	4:12
37	III Gavotte en Rondeau	3:08
38	IV Menuet I	1:56
39	V Menuet II – Menuet I da capo	2:02
40	VI Bourrée	1:30
41	VII Gigue	1:59

NATHAN MILSTEIN *violin*

ADD · RECORDING: LONDON, CONWAY HALL (WENBLEY, BRENT TOWN HALL), 2/1973 & 4/1974
PRODUCER AND RECORDING SUPERVISOR: WERNER MAYER
RECORDING ENGINEER (TONMEISTER): KLAUS HIEMANN
℗ 1975 DEUTSCHE GRAMMOPHON GMBH, BERLIN

FRANCESCO GEMINIANI (1687–1762)

Sonata for Violin and Piano in A major op. 1/1
ARRANGED BY NATHAN MILSTEIN

42	I Andante	2:47
43	II Vivace	2:06
44	III Allegro	2:01

FRANZ SCHUBERT (1797–1828)

Rondeau brillant in B minor D 895

45	Andante	3:01
46	Allegro – Più mosso	10:41

NATHAN MILSTEIN (1904–1992)

47	*Paganiniana* Thème – Variation I: Animato – Variation II – Variation III: Maestoso – Variation IV: Lento – Variation V: Marcato – Variation VI: Amoroso – Variation VII – Liberamente – Più mosso	7:32

FRANZ LISZT (1811–1886)

48	*Consolation in D flat major* S 172/3 ARRANGED BY NATHAN MILSTEIN Lento placido	3:15

IGOR STRAVINSKY (1882–1971)

49 *Chanson russe* 3:25
ARRANGED BY IGOR STRAVINSKY & SAMUEL DUSHKIN

ZOLTÁN KODÁLY (1882–1967)

50 *Il pleut dans la ville* 1:31
ARRANGED BY NATHAN MILSTEIN, AFTER OP. 11/3
Allegro malinconico

MODEST MUSSORGSKY (1839–1881)

51 *Hopak* 1:53
ARRANGED BY SERGEI RACHMANINOV
Vivace – Scherzando

NATHAN MILSTEIN *violin*
GEORGES PLUDERMACHER *piano*

ADD · RECORDING: MUNICH, RESIDENZ, ALTER HERKULESSAAL, 11/1975
PRODUCER AND RECORDING SUPERVISOR: WERNER MAYER
RECORDING ENGINEER (TONMEISTER): HEINZ WILDHAGEN
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NATHAN MILSTEIN

By any standard of appraisal, Nathan Milstein was among the great violinists of the twentieth century. His pedigree was impeccable: he began his training under Pyotr Stolyarsky, whose other notable pupil was David Oistrakh, and he ended it with Leopold Auer, who also taught Mischa Elman, Efrem Zimbalist and Jascha Heifetz. But it is often forgotten that Milstein was left to his own devices at the age of 13 and effectively educated himself: the dapper, polished persona of later years was forged in a sometimes cruel crucible.

He was born on 13 January 1904 into a mercantile family in that teeming cultural melting pot of the Ukraine, Odessa, and at seven went to Stoliarsky's school. In 1915 he played the Glazunov Concerto under the composer's direction. From 1916 to 1917 he was with Auer in St Petersburg, then took any work he could find. In 1921 he met Vladimir Horowitz in Kiev and they formed a duo, emigrating at the end of 1925 to tour Europe. Milstein's first transatlantic tour took him to Buenos Aires and Montevideo. After an ill-attended but influential Vienna début and a summer spent with Eugène Ysaÿe in Belgium – the master told him "Go, there is nothing I can teach you" – in 1928 he emigrated to the United States, making his début in Philadelphia in 1929 and appearing in New York in 1930. After that he divided his life between the new world and the old, except for the war years, when he stayed in America. Although he became an American citizen in 1942, he was based alternately in Paris and London after the Second World War. He was still playing to a high standard in his early 80s – his last recital, which was filmed, was given in Stockholm in 1986. In his later years he also taught, both privately and at the Juilliard School and the Zurich Conservatoire. "What I feel I can offer these young musicians," he said, "is simply what I have learned myself through experience. I try not to impose my way on them, not to teach them to play, even, but to help teach them to think." He died in London on 21 December 1992.

Critics and audiences liked to compare Milstein with Heifetz, yet the two men were very different. Heifetz excelled in such composers as Bruch, Vieuxtemps and Wieniawski and was a marvellous miniaturist, while Milstein surpassed him in the Italian Baroque composers, Bach, Mozart, Beethoven and Mendelssohn. Honours were even in Lalo, Brahms and Tchaikovsky, but Milstein, having known the composer well, was the better in Glazunov. He played such works as Prokofiev's First Concerto – of which he had given the Russian première in 1923 with Horowitz at the piano – and Dvořák's Concerto which Heifetz did not touch. He had a soft spot for Goldmark's Concerto. He shared with Heifetz a conservative taste, a rather old-fashioned attitude to recitals and a tendency to appear with pianists below him in rank, although he made records with such artists as Artur Balsam and Rudolf Firkušný. Just one recording, of Brahms's D minor Sonata, had his old friend Horowitz at the piano – despite his prowess in the Violin Concerto, Milstein felt rather equivocal about Brahms and learnt the Double Concerto only to please another friend, Gregor Piatigorsky. Away from the concert stage, he had a well developed taste in the fine arts: he and his wife Thérèse liked to surround themselves with beautiful things. When it came to violins, he was a Stradivari man through and through: from 1934 he had the 1710 "Dancla" which he sold in 1946, a year after acquiring the 1716 "Maria Teresa", named after his daughter and wife. His playing always had a deceptive air of simplicity.

Milstein's Deutsche Grammophon recordings, though made at the end of his career, caught his artistry still in a miraculous state of preservation. In his youth, Bach was not high on the list of composers studied in Russia, and Milstein eventually came to the solo Sonatas and Partitas via Max Reger's similar music. Yet he developed into one of the most acclaimed exponents of them, witness two complete recorded cycles – this one, his second, shows the benefits of added wisdom. The three concertos, all being recorded for the fourth time, are enhanced by the mellow quality of the Vienna Philharmonic's accompaniments under two notable conductors: the Brahms features Milstein's own cadenza and has that great Brahmsian Eugen Jochum in charge, while the Mendelssohn and Tchaikovsky gain from the charm and ease of Claudio Abbado's approach. The recital disc with Georges Pludermacher includes the violinist's own *Paganinana*, which he originally compiled for the violist William Primrose – Milstein loved the unaccompanied music of Paganini, which he considered second only to Bach's – and his sole recording of Schubert's *Rondeau brillante*. The other pieces are all staples of his encore repertoire.

TULLY POTTER

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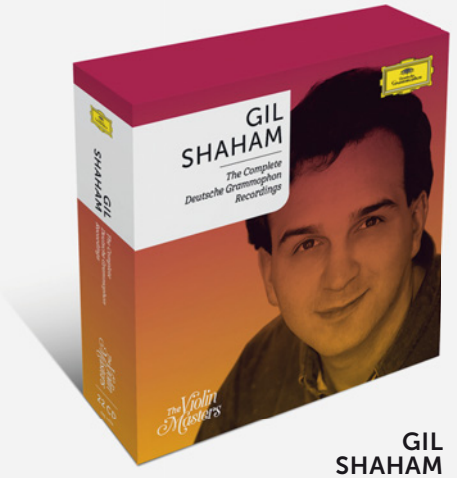

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